

The image shows the front cover of an antique book. The cover is decorated with a complex marbled paper pattern, featuring swirling veins of black, green, yellow, and red on a light tan background. A vertical strip of worn, reddish-brown leather is visible along the left edge. In the center, there is a rectangular label with a dark red background and a decorative gold border. The name 'W. L. VINER.' is printed in gold capital letters on this label.

W. L. VINER.

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Finis.

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THE

MORNING HYMN

taken from the Bible Book of

PSALMS

PARADISE LOSS

by the late

JOHN ERNEST GALLARD

The Overseer, Birmingham & Company

(added by)

BENJ. COOKE M.D.

Growth of the Spirit, 1861

LONDON

Printed by the Baptist Mission Press, 1861

THE
MORNING HYMN,
taken from the Fifth Book of
MILTON'S
PARADISE LOST.

Set to Music by the late
JOHN ERNEST GALLIARD.

The Overture, Accompanyments & Chorusses

) added by (

BENJ^N. COOKE Mus.D.

Organist of Westminster Abby.

Price 15/-

LONDON

Printed & sold by R. Birchall at his Musical circulating Library No. 33. New Bond Street.

Where may be had

Collins's Ode on the Passions Set by D^r Cooke. Price 2/-

Allen A. Brown-

Oct 12 1903.

Dep. 7 T+M. 237-8

To the Academy of Ancient Music.
GENTLEMEN

To You, in whose School I was educated, and to whose friendly & Generous Protection, ever since continued, I am so much indebted, I beg leave, with the utmost Gratitude, Respect & Esteem, to dedicate the following Piece: should these Additions to it, made at Your request and which You have so kindly approved, any way contribute to revive or preserve the Memory of an ingenious Man, who was once an Ornament to Your Society, I shall think my time well employed.

That the ACADEMY may long prosper, and You continue Members of this laudable Institution, which for these last Three-score Years has been promoting and encouraging in this Kingdom the study & practice of real and undoubted good Harmony, is sincerely the earnest wish of him who is with filial Regard,

Gentlemen,

*Your much obliged
and most faithful Servant*

Benjamin Cooke?

OVERTURE

1

Maestoso

Oboi

Viol: 1^{mo}

Viol: 2^{do}

Viola

Bassi

The first system of the Overture features five staves. The Oboe staff begins with a half rest followed by a series of eighth and sixteenth notes. The Violin 1st staff has a half rest followed by a series of eighth and sixteenth notes. The Violin 2nd staff has a half rest followed by a series of eighth and sixteenth notes. The Viola staff has a half rest followed by a series of eighth and sixteenth notes. The Bass staff has a half rest followed by a series of eighth and sixteenth notes. The tempo is Maestoso. The score includes various musical notations such as notes, rests, and fingerings.

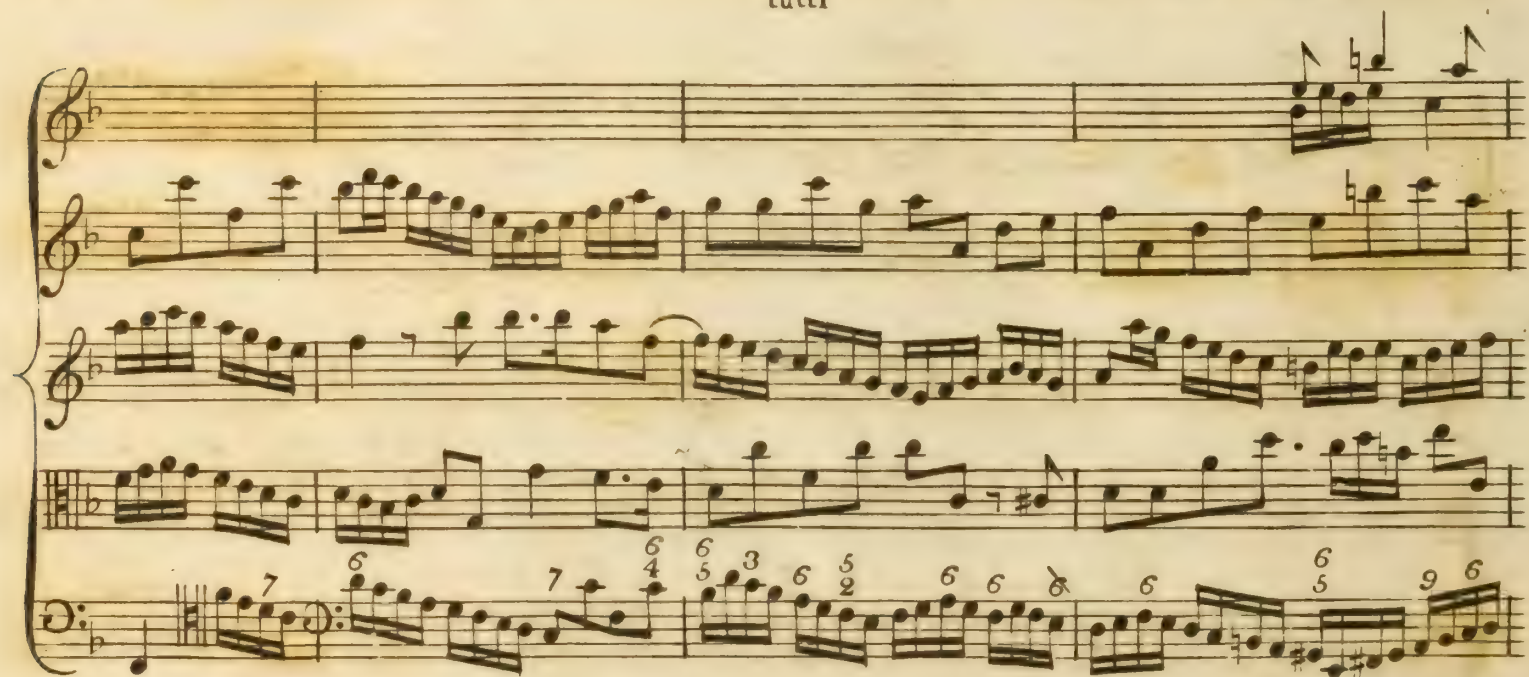
The second system of the Overture features five staves. The first staff is for the Violoncello and Bassoon, with a tempo of Moderato. The score includes various musical notations such as notes, rests, and fingerings. The tempo is Moderato. The score includes various musical notations such as notes, rests, and fingerings.



First system of musical notation. The top staff is a single line with a treble clef and a key signature of one flat (B-flat). It contains a few notes and rests, with the instruction "col Violini" written above it. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a complex melodic line with many sixteenth and thirty-second notes. The instruction "tutti" is written below the bottom staff.


col Violini

tutti



Second system of musical notation. The top staff is a single line with a treble clef and a key signature of one flat. It contains a few notes and rests. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a complex melodic line with many sixteenth and thirty-second notes. The instruction "tutti" is written below the bottom staff.

tutti



Third system of musical notation. The top staff is a single line with a treble clef and a key signature of one flat. It contains a few notes and rests, with the instruction "Soli" written above it. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one flat. It contains a complex melodic line with many sixteenth and thirty-second notes. The instruction "Soli Pia" is written below the bottom staff. The instruction "tutti" is written above the bottom staff. The instruction "for" is written below the bottom staff.

Soli

Soli Pia

tutti

for

This musical score page, numbered 3, contains two systems of music. The first system consists of four staves: the top two are for Violins (labeled 'Soli' and 'Pia'), the third is for Viola (labeled 'Soli' and 'for tutti'), and the bottom is for Cello/Double Bass (labeled 'Pia' and 'for tutti'). The second system consists of four staves: the top two are for Oboes (labeled '1st Oboe' and '2nd Oboe'), the third is for Clarinet (labeled 'Soli'), and the bottom is for Bassoon (labeled 'Soli' and 'Pia'). The music is written in a key with one flat (B-flat) and a 4/4 time signature. It features various musical notations including eighth and sixteenth notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5 on the strings and 1-7 on the woodwinds. The score is divided into sections by the words 'Soli' and 'tutti', with 'for' indicating when instruments enter or leave. The bottom system includes a large section of sustained chords in the upper staves and more active lines in the lower staves.

1st Oboe

This system contains the first staff of music. The top staff is for the 1st Oboe, and the bottom staff is for the piano accompaniment. The piano part includes figured bass notation: 6, 4, 6, #, #, 6/4, 7, 6/4, 6/4, 7, #, 3, 6/4, 5, #, #, 6, #.

2^d Oboe

col Basso

This system contains the second staff of music. The top staff is for the 2^d Oboe, and the bottom staff is for the piano accompaniment. The piano part includes figured bass notation: 6/4, 4, 7, #, 6/4, 6, 7, 6/4, 6/4, 7, 6, 6/4.

This system contains the third staff of music, which is the piano accompaniment. It includes figured bass notation: 6, 6/b4, 4, 3, 6/b, 9/b, 5/6, 7, 7, b7, b7.

Handwritten musical score on page 5, featuring three systems of staves. The notation includes treble and bass clefs, various musical notes, rests, and accidentals. The first system includes a tempo marking: *col 1^{mo} V.* and *2^{da} V.*. The second system includes figured bass notation: $\frac{6}{4}$, $\frac{5}{\#}$, and $\frac{6}{4}$. The third system includes figured bass notation: $\frac{7}{\#}$, $\frac{\#}{4}$, $\frac{6}{\#}$, $\frac{3}{\#}$, $\frac{6}{\#}$, $\frac{3}{\#}$, $\frac{6}{\#}$, $\frac{7}{\#}$, $\frac{6}{4}$, $\frac{6}{\#}$, and $\frac{6}{\#}$. The score concludes with a double bar line.

Larghetto

Violins & Oboi unis

Larghetto

Pia

Pia

A musical score for the song "The Rose Tree". The score is written for three parts: Treble Clef (Soprano), Alto, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody in the Treble Clef and accompaniment in the Alto and Bass staves. The lyrics "The Rose Tree" are written below the Bass staff. The score includes a repeat sign and a double bar line. The word "For" appears above the Bass staff at the end of the first line.

A musical score for the song "The Rose Tree". The score is written for three parts: Treble, Alto, and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The Treble part features a melody with various note values, including eighth and sixteenth notes, and rests. The Alto part provides harmonic support with similar note values. The Bass part includes fingerings (6, 5, 4, 3, 2, 1) and a final measure with a 7. The score concludes with a double bar line and repeat dots.

Si replica Pia

Recit:

Tenor Voice

These are thy glorious Works Parent of good 'Almighty! thine this universal

Soprano

frame thus wondrous fair thy-self how wondrous then! unspeakable who fit't above these

4/2 6 3/4 6/4 5 # 4/2 6/5

Handwritten musical score for the hymn "Heavens to us invisible". The score is written on two staves. The upper staff is in treble clef and contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef and contains a simple harmonic accompaniment with whole and half notes. The lyrics are written below the upper staff: "heav'ns to us in- vi- si- ble or di- nly seen in these thy lowest works yet these de- clare thy". The manuscript is on aged, slightly discolored paper.

Tenor

goodness beyond thought, and Power divine; speak ye who best can tell ye Sons of

light, Angels, for ye behold him:

Largo Andante

Viol: 1

Viol: 2

Tenor Voice

Basso

Pia

Pia

And with Songs and cho-ral Symphonies Day without Night

circle his throne re-joy-cing and with Songs and choral Symphonies

day without night circle his Throne rejoy-cing

Chorus

Violin 1 For

Violin 2 For

Viola

Canto & Oboi **Chorus**

Alto **Chorus**

Tenor **Chorus**

Basso

Bassi **Chorus**

Ye in Heav'n on Earth join all ye creatures to extol

rejoy--cing Ye in Heav'n on Earth join all ye creatures to ex

Ye in Heav'n on Earth join all ye

For tutti 6 4 3 6 7 6

Him first, Him last, Him midst and without End

creatures Him first, Him

-tol Him first, Him

creatures to ex-tol Him first, Him last, Him midst and without End Him first, Him

7 7 6 6 4 6 5 4 2 6 6 5

Him first Him last Him midst and without End
 last, Him midst without End Him first Him last Him midst without End without
 last, Him midst and without End and without
 last, Him midst without End Him first Him last Him midst without End without
 6 5 6 6 6 5 4 7 6 5 4 6

and without End
 End without End without End Him first Him last Him midst without
 End and without End Him first Him last Him midst and without
 End without End without End Him first Him last Him midst without
 6 6 6 5 4 6 5 4

and without End and

End without End - - - Him first, Him last, Him midst and without End - - -

End - - - and without End and

End Him first, Him last, Him midst and without End and without End and

9 6 4 6 6 6 9 6 8 7 6

Oboes with Violins

without End.

- - without End.

without End.

without End.

6 3 6 6 9 8 6 7 6 7

Recit.

Pia

Soprano

Fairest of Stars last in the train of night if better thou belong not to the

Pia

6

dawn sure pledge of day that crown'st the finiling morn with thy bright circlet

6

6

8

Vivace

Pia.

Pia.

Oboe pia. with the Voice

Praise him praise him praise him in thy Sphere while day a-rises that sweet

Soli e pia.

6/4

6/5

Bassi

7-6

hour of prime praise him praise him praise him praise him

4 2 6 6 Soli 2 6 6 5 6

praise him in thy Sphere while day a - rises while day a - rises that sweet hour of prime

6 6 6 6 Baffi 6 5 4 3

praise him praise him in thy Sphere while day a - rises while day a - ri - fes that

4 6 6 6

for

for

sweet hour of prime

6 5 4 3 for - 6 - 6 7 5 6 4 3

Recit.

For e Staccato

tenute

tenute

Bass Voice

Thou Sun, of this great World both Eye and Soul, acknowledge Him thy greater

For e Staccato

tenute

6

#

Oboe

Viol. 1

Viol. 2

Viola

Voice

Bass

Andante maestoso

Musical score for page 14, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 3/4 time. It includes a vocal line and a Bassoon line. The lyrics are: "Sound his praise in thy eternal course both when thou climb'st and when high noon hast gain'd and when thou fall'st and".

The score is divided into two systems. The first system contains six staves, and the second system contains six staves. The vocal line is written in the soprano clef, and the Bassoon line is written in the bass clef. The lyrics are placed below the vocal line.

The first system includes the following markings:

- Staff 1: *Pia*
- Staff 2: *Pia*
- Staff 3: *Pia*
- Staff 4: *Pia*
- Staff 5: *Bassoon*, *Solo e Pia*
- Staff 6: *Sound* - - - - - *his praise in thy eternal course* *both*

The second system includes the following markings:

- Staff 1: *6 8 #* *Pia* *#* *6 7 6* *#* *6 8 6* *6 6 #* *# 6 - 6*
- Staff 2: *both when thou climb'st and when high noon hast gain'd and when thou fall'st and*
- Staff 3: *8 6 - 6 - 6 4* *6 5 3* *7 - 7*

when high noon hast gain'd and when thou fall'st both when thou climb'st and when thou

for Pia for Pia for Pia fall'st Sound his praise in

thy e - ternal course in thy e - ternal course both when thou climb'st and when high

6 - 5 4 2 6 - 5 6 4 7 - 3 - 7 6 -

for

for

for

for

noon haſt gain'd both when thou climb'st and when thou fall'st

5 - 7 5 - 7 6 4 6 4 6 6 4 5 # for #

Pia

Pia

Pia

Pia

Pia

Sound his praise in thy eternal course in thy eternal

6 6 # 4 6 6 4 6 6 5

course both when thou climbst and when high noon hast gain'd both when thou

6 4 7 3 7 6 5 7 6 4 4

Recit. *Pia*

Soprano *Pia*

Moon, that now meets the orient Sun, now fliest with the fix'd

Pia 6

Stars fix'd in their Orb that flies and ye five, o-ther wandring fires that

7 6

for

for

for

move in mystic dance not without Song

for

Segue Chorus

Largo e Legato

Corno 1

Corno 2

Violin 1

Violin 2

Viola

Largo e Legato

Oboi with the Voices

Voices

Bassi

Re-found his praise re-found his praise who out of

Re-found his praise re-found his praise who out of

Re-found re-found his praise re-found his praise who out of

Re-found his praise re-found re-found his

Largo e Legato

6 6 6

darknefs call'd up light who out of darknefs out of darknefs who out of darknefs call'd up

darknefs call'd up light call'd up light out of darknefs call'd up

darknefs call'd up light call'd up light out of darknefs call'd up

praise who call'd up light out of darknefs out of darknefs who out of darknefs call'd up

6 6 9 8 6 7 6 5 6 4 5

light re - found his praise who out of darkness call'd up light who out of darkness out of

light re - found his praise, who out of darkness call'd up light who out of darkness out of

light re - found his praise who out of darkness call'd up light who out of darkness out of

light re - found his praise who call'd up light who out of darkness out of

6 6 7 6 6 2 6 6

darkness out of darkness called up light who out of darkness called up

darkness out of darkness called up light who out of darkness called up

darkness out of darkness called up light who out of darkness called up

darkness out of darkness called up light who out of darkness called up

6 7 6 6 5 6 6 6 6 5 3

Handwritten musical score on page 24, featuring ten staves of music. The first five staves contain complex melodic and harmonic passages. The next three staves are marked "light." and contain simpler, mostly whole-note music. The final staff contains a more complex passage with figured bass notation (6, 6, 6, 6, 6, 4, 3) below the notes.

Recit

Tenor

Air and ye Elements the eldest birth of nature's womb that in quaternion

6

run perpetual circle multiform and mix and nourish all things

6 6 4 5 6 7 7 4 3

Andante

Oboe

Solo

Piani

Solo

Piani

Piani

Piani

6 6 6 6 6 6 5

For Pia

For Pia

For Pia

For Pia

For Pia

Let your ceaseless change va - - - - - ry

For Pia

For Pia

For Pia

For Pia

For Pia

va - - - - - ry to our great Maker still new praise to our great Maker still

For Pia

praise va - - - ry va - ry full new praise to our great maker full new praise - -

col Basso

to our great maker still new praise Let your

ceaseless change va - - - ry still new praise - - -

6 6 6 6 5 6 4 6 5 5

- - to our great maker to our great maker vary still new praise va - - - ry still new

7 6 5 6 4 # 6 4 6 4 5

For Praise

For Praise

For Praise

For Praise

For Praise

praise let your ceaseless change va - - - - ry va - - - -

For Praise 6/4 6/4 7 6 8

For Praise

For Praise

For Praise

col Basso

- - - ry to our great maker still new praise to our great maker

6 5 4 3 2 1 For 5 6 4 3 2 1 6 5 4 3 2 1

For

For

For

For

still new praise - - - - -

For

Recit.

Soprano

Ye Mists and Exhalations that now rise from hill or steaming lake, dusky or

6 4 7 4 2

Pia

tenute

Pia

tenute

tenute

grey till the Sun paint your fleecy skirts, with Gold in honor to the

tenute

Flute 1

Flute 2

Violin 1

Violin 2

Tenor

Bassoon

Soprano Voice

Andante

Bass

Pia

Pia

Pia

Pia

Ri - - fing or

for

Pia

for

Pia

for

for

for

for

col Basso

falling

still advance still advance still advance still ad - vance his praise

Pia

#

6 #

for

6

Handwritten musical score on page 33, featuring multiple staves with treble and bass clefs, a key signature of one sharp (F#), and various musical notations including notes, rests, and fingerings. The score includes lyrics such as "Pia", "Ri - - sing or falling", and "ri - - sing or falling. still advance still advance still advance his praise".

The score is written on 18 staves, organized into three systems of six staves each. The first system (staves 1-6) includes the lyrics "Pia" and "Ri - - sing or falling". The second system (staves 7-12) includes the lyrics "ri - - sing or falling. still advance still advance still advance his praise". The third system (staves 13-18) continues the musical notation without lyrics.

Key features of the notation include:

- Key signature: One sharp (F#).
- Time signature: Not explicitly stated, but the notation suggests a common time or 4/4 meter.
- Lyrics: "Pia", "Ri - - sing or falling", "ri - - sing or falling. still advance still advance still advance his praise".
- Fingerings: Numbers 1-5 are written below the notes in the bass clef staves.
- Ornaments: Small 'h' marks are present above some notes in the first system.

Musical score for page 34, featuring multiple staves with vocal and instrumental parts. The score includes lyrics and performance markings.

Lyrics: *for for for still advance still advance his praise*

Performance markings: *Pia* (Piano), *col basso* (with bass).

Fingerings: 7 6 5 7 6 6 6 6 4 3 for 6 7 6

Additional markings: *ri - - - sing or falling still advance still advance his praise still ad -*

1st Flute

2^d Flute

For

For

For

For

—vance still advance his praise

6 4 3 For 6 7 6 4 3

Violins and Trumpet

Violins and Trumpet

Tenor Viol:

Tenor Recit

Basses & Drum

Staccato

without the Trumpets

tenute

tenute

His praise ye winds that from four Quarters blow, breathe

Pia tenue

Obois

Pianiss.^o

For

Pianiss.^o

For

For

soft — or loud

Andante Allegro

6/4 For unisons

without Obois

Pia

Pia

Pia

and wave

your tops ye Pines with ev'ry

Pia

5

Andante Staccato

Vivace

a Tempo

plant in sign of worship wave

wave

in sign of worship in sign in sign of worship wave

wave

For Pia

For Pia

For Pia

in sign in sign of worship wave wave in sign of worship wave ye

4 # 6 9 8 7 # 4 # For Pia 6 7 6

pines ye pines and ev'ry plant in sign of worship wave wave

7 6 7 8 4 2 6 6 7 6 7 6

for Pia

for Pia

Pia

in sign of worship wave in sign of worship wave in

7 6 7 7 7 7 7 6 6 for 6 5 4 3 Pia 6

For

For

For

Ad°

sign of worship wave - - - in sign of worship wave

Soli 6 6 tutti 7 6 6 6 6 5 4 3

Soprano
Recit

Pia

Pia

Pia

Pia

Fountains and ye that warble as ye flow melodious murmurs

Pia

Oboe Solo

Violino Solo

Violin 2 Solo

Violini Ripieni

Viola

Soprano Voice

Basso

Warbling tune his praise

warbling tune his praise

Larghetto

Pia Soli

A handwritten musical score on aged, yellowed paper. The score is written on seven staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The word "Pia" is written below the first staff. The second staff continues the melody. The third staff features a more complex, rapid passage. The fourth staff continues the melody. The fifth staff is a bass line, starting with a bass clef and a key signature of one sharp. The sixth staff continues the melody. The seventh staff is a bass line, starting with a bass clef and a key signature of one sharp. The lyrics "his praise warbling tune his praise warbling war - - - bling" are written below the sixth staff. The score is written in ink and shows signs of age, including some staining and wear.

warbling tune his praise warbling tune his praise warbling

tune his praise his praise warbling tune his praise

Handwritten musical score on page 41, featuring ten staves of music in G major. The score includes vocal lines with lyrics and a basso continuo line with figured bass notation.

The lyrics are:

warbling tune warbling tune his praise warbling tune his

praise warbling tune his praise

The figured bass notation includes the following figures:

6 6 6 6 4 # 6 6 6 6

6 6 6 6 4 5 # 6 4

Allegro

Small Flute
6th higher

Trumpets

Horns

Drums

Flutes

Oboe 1st

Oboe 2^d

Bassoon

Allegro

Violin 1st

Violin 2^d *unites with the 1st Violin*

Tenor Viol

Voices

unifone

Basses &c.

Allegro

with the Oboes

Join Voices

Join Voices

Join Voices

Join Voices

tutti $\frac{6}{4}$

join Voices join Voices all ye living Souls ye birds that finging up to Heaven gate af-

join Voices join Voices all ye living Souls

join Voices join Voices all ye living Souls

join Voices join Voices all ye living Souls ye birds that finging up to Heaven gate af-

6/4 6/4 6 6 8 6 8 8 6

musical score for page 44, featuring multiple staves with vocal and instrumental parts. The score includes lyrics: "cend join Voi_ces join Voi_ces all ye living". The notation includes various musical symbols such as notes, rests, and accidentals, along with figured bass notation at the bottom.

Lyrics: - cend join Voi_ces join Voi_ces all ye living

Figured Bass: # 6 6 4 6 7# 6 6 4 #

Principal Violin with the Flutes

Principal Violin &c.

fouls

fouls ye Birds that finging up to Heaven gate af - cend

fouls ye Birds that finging up to Heaven gate af - cend bear on your wings and in your

fouls bear bear -

6 6 5 1 3 2 6 5

4 2 6 4 3 6 6 7 5 4 3 7 5 3 4 3 6 7 6 4

bear on your wings and in your notes his praise - - -

notes his praise - - - his praise bear on your wings and in your

on your wings and in your notes his praise in your notes his praise - - -

musical score for voice and piano, page 47. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The lyrics are:

bear on your wings and in your notes his praise

bear on your wings on your wings

notes his praise bear on your wings on your wings bear on your wings and in your notes his praise

The piano accompaniment includes a bass line with fingerings (5, 4, 3, 2, 1) and a treble line with fingerings (5, 4, 3, 2, 1).

bear on your wings and in your notes his praise bear his praise
bear on your wings and in your notes his praise and on your wings
wings his praise and in your notes and in your
bear his praise bear his

6 5 9 8 7 4 4 6 6 6

Musical score for page 49, featuring vocal and instrumental parts. The score is written in G major (one sharp) and 4/4 time. The lyrics are:

bear his praise bear - his praise -
 and on your wings bear - his praise
 notes and in your notes bear - his praise
 praise bear his praise bear on your wings and in your notes his praise and in your notes his

The score includes a first violin part, indicated by the text "with the first Violin". The instrumental parts are written for violin, viola, and cello/bass. The vocal parts are written for soprano, alto, and tenor/bass. The lyrics are written below the vocal staves.

50

Pia

Pia

and in your notes his

bear on your wings and in your notes and in your notes his

bear on your wings and in your notes and in your notes his

praise bear on your wings and in your notes in your notes his praise

6 9 5 9 6 6 5 4 3 9 8 # 5

for
for
praise bear on your wings and in your notes his praise bear on your wings and in your
praise bear on your wings and in your notes his praise
praise bear on your wings and in your notes his praise bear on your wings and in your
bear on your wings and in your notes his praise

tutti rinforza

6 4 3 7 4 3 4 6 5 6 4 5 7 5 6 7

notes his praise his praise bear on your wings and in your notes his praise - - - bear on your wings and in your notes his praise - - -

4 2 4 3 6 6 9 6 5 5 3 6 4 7 6 4 2 7 6 3 6 5 4 6 4 7 6 4 7 5 3

Handwritten musical score on page 53, featuring multiple staves with notes, rests, and lyrics. The score includes a section marked "with the Obois" and a final section with figured bass notation.

Lyrics visible on the page:

notes his praise and in your notes his praise bear

praise - - - - and in your notes his praise bear

his praise - - - - and in your notes his praise bear

his praise and in your notes his praise bear

Figured bass notation at the bottom:

6 4 3 6 4 2 7 - 8 3 6 6 5 4 3

with the first violin

on your wings and in your notes his praise

on your wings and in your notes his praise

on your wings and in your notes his praise

on your wings and in your notes his praise

6 4 6

8 7 6 5 4 3

This page contains a handwritten musical score on 15 staves. The notation is in a key signature of one sharp (F#) and includes various musical symbols such as notes, rests, and fingerings. The score is organized into systems, with some staves containing multiple measures of music. The notation is dense and includes many accidentals and dynamic markings.

The staves are arranged in a single system, with the following clefs and key signatures:

- Staff 1: Treble clef, F# key signature.
- Staff 2: Treble clef, F# key signature.
- Staff 3: Treble clef, F# key signature.
- Staff 4: Bass clef, F# key signature.
- Staff 5: Treble clef, F# key signature.
- Staff 6: Treble clef, F# key signature.
- Staff 7: Treble clef, F# key signature.
- Staff 8: Bass clef, F# key signature.
- Staff 9: Treble clef, F# key signature.
- Staff 10: Treble clef, F# key signature.
- Staff 11: Treble clef, F# key signature.
- Staff 12: Treble clef, F# key signature.
- Staff 13: Treble clef, F# key signature.
- Staff 14: Treble clef, F# key signature.
- Staff 15: Bass clef, F# key signature.

The notation includes various musical symbols such as notes, rests, and fingerings. The score is dense and includes many accidentals and dynamic markings. The staves are arranged in a single system, with the following clefs and key signatures:

Instruments Tacet

Trio

Bass

Soprano

Tenor

Ye that in waters glide

and ye that walk the Earth, and stately tread or lowly

pia. 6 5 6 # 6 6 7 6

4 4 #

witness if I be silent morn or even

creep witness if I be si-lent morn or even to hill or valley

6 # 6 6 # 6 7 6 4 7 6 5 7 6

made vocal by my Song and taught his praise

fountain or fresh shade made vocal by my Song - - - and taught his praise

made vocal by my Song - - - and taught his praise

6 5 6 7 # 6 9 8 6 5 7 6 4 6

witneſs if I be ſilent morn or even

fountain or freſh ſhade made

witneſs if I be ſi_lent morn or even morn or even

fountain or freſh

witneſs if I be ſilent morn or even to hill or valley

6

6

6

8

6

7

5

#

6

6

5

#

7

7

#

6

6

8

6

6

5

6

5

6

5

#

6

6

5

#

7

7

#

5

8

7

6

5

#

6

7

6

9

8

6

4

5

#

6

vocal by my ſong by my ſong by my ſong - - and taught his praife.

vocal by my ſong by my ſong - - - - - and - - taught his praife.

made vocal by my ſong - - - - - and - - taught his praife.

#

7

#

5

8

6

7

5

#

6

7

6

9

8

6

4

5

#

CHORUS

Largo Andante

Oboe 1

Oboe 2

Bassoon

Largo Andante

Violino 1

Violino 2

Viola

Solo

Hail universal Lord! be bounteous still to

Voices

Hail universal Lord! Hail universal Lord!

Hail universal Lord! Hail universal Lord!

Hail universal Lord! Hail universal Lord!

Basses

Largo Andante

6 6 4 # 6 6 4 # Pia 6 7 7 7 7

Solo An^{te} All^o
Pia

Principal 1st Violin
with the Voice.
Pia
And^{te} staccato
Pia

give us on - ly good

Solo An^{te} All^o
disperfe it dif-

Solo
and if the night have gather'd aught of evil or conceal'd

Pia 6
An^{te} All^o

b₇ 7 7 6 # 4₅ 6 5 6 c 6 6 b

Pia

per - - - - - fe it as now light dispels the dark as now

6 6 # 6 6 7 4 6 6 8 9 - 3 6 4

Pia
 Pia
 Pia Soli
 Principal Violin &c.
 Pia
 Pia
 Pia
 light dis_pels the dark disperse it disperse it disperse it dis_

Solo
 disperse it disper - - - - - fe it as now

7 6 6 4 5 # 6 # 6 6 # 6

Chorus

tutti for
 for
 for
 Chorus tutti for
 for
 for
 tutti
 - per - - - - - fe it
 Chorus tutti
 disperse it
 disperse it
 light dis_pels the dark as now light dis_pels the dark
 tutti
 dif -
 Chorus for

4 6 6 9 6 # 6 b7 b 6 6 6 6 5 4 #

disperse disperse - - - - - fe it as now

disperse it disperse it disperse it disperse it disperse it dis-

tutti
disperse it disperse dis- - - - - perse disperse it disperse it

-perse it disperse it disperse it disperse dis- - - - - per - - - -

6 6 6

light dispels the dark dispels the dark disper-

- per - - - - - fe it disperse it dif-

as now light dispels the dark as now light dispels the dark as now light dif-

- fe it as now light dispels the dark as now light dispels the dark disperse it as now

4 4/3 9 6 4 6 9 b6 4 3 6 4 6 6

fe it disper - - - - - fe it as now light dif -

perfe it disperfe it - as now light dispels the dark as now light dif -

- pels the dark as now light dif - pels the dark as now light dif -

light dispels the dark disperfe it as now light dispels the dark as now light dif -

9 6 7# 6 9 6# 9 6# 6 7# 5 6 4# 6 6

-pels the dark disperse it disperse disperse it disperse it disperse it
 -pels the dark disperse it disperse it disperse it disperse it
 -pels the dark disperse it disperse it disperse it disperse it
 -pels the dark disperse it disperse it disperse it disperse it
 -pels the dark disperse it disperse it disperse it disperse it
 -pels the dark disperse it disperse it disperse it disperse it
 -pels the dark disperse it disperse it disperse it disperse it
 -pels the dark disperse it disperse it disperse it disperse it

6 4 5 # # 6 b 4 b 7 6 6

per - - - - fe it disperfe it as now light dif - pels the dark disper - - - -

- fe it disper - - - - - fe it as now light dif - pels the dark disper - - - -

- perfe it disperfe disperfe it as now light dif - pels the dark disperfe it dif -

disperfe disperfe it disperfe it as now light dif - pels the dark disperfe it dif -

b 6 6 # 4 6 6 6 9 6 # 6 6

[illegible]

dark as now light dif - pels the dark as now light as now

dark dif - pels the dark as now

dark as now light as now light dif - pels the dark as now

dark dif - pels the dark as now light as now

dark dif - pels the dark as now light as now

6 4 5 b 6 5 7 # 6 4 5 # b 6 4 5 b 6 5

A handwritten musical score on aged paper, featuring ten staves. The first six staves are instrumental, with the first five in treble clef and the sixth in bass clef. The last four staves contain vocal lines with the lyrics "light dispels the dark." written below the notes. The music is written in a style characteristic of 18th or 19th-century manuscript notation, including various note values, rests, and accidentals. The lyrics are repeated on each of the four vocal staves. At the bottom of the page, there are some handwritten numbers and symbols: a sharp sign, the number 6, a 6/4 time signature, a 5, another sharp sign, and a final sharp sign.

light dispels the dark.

light dispels the dark.

light dispels the dark.

light dispels the dark.

6 6/4 5 #

